Registered at the General Post Office, Sydney, for Transmission by Post as a Periodical.

THE *Australian* ACCORDIONIST

Vol. 9. No. 1. **MARCH, 1963** **PRICE: 1/3**

Published every three months. Yearly Subscription 6/3 posted in Australia. 8/- Overseas.

ANDY ARCARI, famous American Accordionist, Feature Artist in many U.S. productions, on radio and television. His concert performances of many of the modern works specially written for the accordion by American composers have made Andy Arcari world famous.

GEORGE FREDERICK HANDEL

When on Christmas Day, the congregation in church joins in the singing of the hymn, "Daughter of Zion," few people realise that it was composed by Handel. A good deal of music sung in church has become traditional and is not very often associated with the famous man who wrote it originally. Handel, in his time the favourite of Royalty in London, was then best known for his many and splendid operas. These are rarely performed nowadays, but one hears some of the great arias, among them the famous "Largo," an aria from his opera "Xerxes."

Handel was an eye-catching person, and when he strolled through the streets of London people stopped and turned to look at him. He was very tall, muscular, broad-shouldered, an imposing figure, almost qualifying for the term man-mountain.

There was something of the heroic in his bearing, and it is said that his appearance alone sufficed to make people do his will, to make his argument convincing, and his physical prowess stood him in good stead when fate decreed sorrow and financial ruin — catastrophes which befell him more than once. It helped in other places, too: the very famous primadonna, Francesca Cuzzoni, was adamant in one of the rehearsals for a Handel opera to sing the aria "her way." Handel, who conducted the rehearsal, simply grabbed the struggling singer and held her out of the window until she agreed to sing the aria "his way." Matheson, a famous composer, singer and instrumentalist in his own way in Hamburg, and a close personal friend of Handel, did not always agree with Handel's conception of interpretation of a piece of music, and the close friendship did not stop Handel from boxing Matheson's ear in public and to actually ask him to a duel, in which both of them received wounds. When it came to music, Handel tolerated no opinion other than his own, not even his best friend's.

No wonder that such a personality aroused opposition among large musical circles and also among many members of the nobility, in whose houses Handel was a constant visitor. Here too, he remained victorious, and even got his way with the king and the dukes who had other ideas about music. After his glorious oratorios were written, even the Royal Court capitulated, and he amasssed a considerable fortune. He adopted the way of life of high society, spent money lavishly, and his capacity of absorbing enormous meals in one sitting was frequently the subject of caricatures of the time. It is recorded that he once visited a well - known "posh" eating place in London and ordered lunch for three. He was kept waiting for some considerable time and, growing impatient, asked the host when the meal could be expected to be served. The host announced that he was ready to serve as soon as his company arrived, to which Handel's reply was: "In that case, please serve up prestissimo, I am the company" . . . and proceeded to down the lot.

If he lived on a grand scale, he also worked that way. His works were on a grandiose scale, especially his oratorios, which call for soloists, large choir, orchestra and organ. We rarely hear such oratorios as the St. John Passion, written in 1704, but Israel in Egypt, Judas Maccabaeus and the Messiah are still performed. At the first performance of Messiah in London in 1743, His Majesty King George II rose spontaneously from his seat when the Hallelujah Chorus began and it has remained tradition in England to this day to stand when the Hallelujah Chorus is sung. Anecdote has it that the king had fallen asleep during the performance and had sprung to his feet in alarm when the first mighty sound of the Hallelujah Chorus struck his ears, but that is probably malicious gossip.

Another Handel work often performed in the concert hall is the Royal Fireworks Music, which was written for performance in the open air, and no wonder: it calls for 20 horns, 40 trumpets, 24 oboes, 12 bassoons, several tympani and finishes with a salute of 101 cannons.

This music was written at the request of the king, who wanted to celebrate the end of the Austrian War of Succession and the Peace Treaty of Aachen, which granted England a little more territory. The beginning of the fireworks was marked by the firing of one of the eighteen cannons drawn up near the gallery where the musicians played this fireworks music. It drew enormous crowds; the king was in high spirits and changed his uniform twice during the first hour. Then came the first rocket, specially huge for the festive occasion; up it rose, exploded, and sent a fiery shower over the spectators. A spark set one of the spectators' galleries on fire, the crowd dispersed in haste, the library nearly caught fire, the king very nearly perished in the flames, and Handel's large wig started

to smoulder and had to be doused.

Talking of wigs—they were an important item in those days and Handel indulged in some really luxurious ones. He had a separate wig for the morning, one for noon, one for evening, a so-called Cabinet-wig and a Gala-wig. His musicians attached great importance to Handel's wigs. If the rehearsal was satisfactory his wig would move in a certain way, indicating that everything was fine. Should the wig undulate another way the musicians got ready for a dressing down.

Handel's opera companies became famous and made money, only to lose it again, and on two occasions Handel was even made bankrupt. It speaks for his moral stamina that he always managed a come-back and that he was able to remain the most favoured musician at the Court. Royalty has never been able to repay the great man, who wrote a Birthday Ode for Queen Anne in 1712, the Coronation Anthem for King George II in 1727, and who was a Founder of the famous Royal Academy of Music in London in 1719. Next time you hear the "Harmonius Blacksmith" variations, remember Handel.

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EISTEDDFOD NOTES

ADELAIDE EISTEDDFOD

For the first time in this old-established Eisteddfod piano accordionists will be able to compete. Nine section have been incorporated:

Under 10 years:
Test piece
(1) "Ciribiribin," publ. Allans.
(2) Own choice, not to exceed 4 minutes.

10 years and under 13 years:
(1) "Chiapanecas," No. 542, Deiro.
(2) Own choice, not to exceed 4 minutes.

13 years and under 15 years:
(1) "Flight of the Angels," Nunzio, pub. Pagani, 9813.
(2) Own choice, not to exceed 4 minutes.

15 years and under 17 years:
(1) "Fur Elise," arr. Gaviani, Pagani, 9496.
(2) Own choice, not to exceed 4 minutes.

17 years and over:
(1) "Estudiantina," Waldteufel, Deiro, 212.
(2) Own choice, not to exceed 4 minutes.

Duos, under 13 years:
Own choice, not to exceed 4 minutes.

Duos, 13 years and under 17 years:
Own choice, not to exceed 4 minutes.

Duos, 17 years and over:
Own choice, not to exceed 4 minutes.

Bands, Open Age:
Own choice, minimum number of players in each band 12. Not to exceed 10 minutes.

TOWNSVILLE (North Queensland) EISTEDDFOD

This year again the accordion has been included and test pieces for two sections have been announced:

For the section 14 years and under:
F23, "Harelquin," by C. Graves, pub. Hohner.

For the section 15 to 18 years:
F 26, "Peter's Party," by C. Dickinson, publ. Hohner.

Both pieces are fairly easy and should not trouble even the youngest contestant.

RAILWAYS INSTITUTE EISTEDDFOD, SYDNEY, 1962

Piano Accordion Solo, 10 years and under:
(1) Dieter Mylius, Sydney ..... 82 marks

Piano Accordion Solo, 13 years and under:
(1) Anita Beuthien, Sydney, ... 95 marks
(2) Joe Campisi, Sydney ..... 85 "

Piano Accordion Solo, 16 years and under:
(1) Carol Stevenson, Sydney ..... 92 marks
(2) Arthur Jones, Sydney ..... 90 "

LATROBE VALLEY EISTEDDFOD, TRARALGON, VICTORIA

There will be five sections for piano accordion in the 1963 Eisteddfod, to be held in the second half of the year, viz.:

Test piece

Solo, 12 years and under:
"The Music Playbox," Romani, publ. Hohner.
Any one piece from this book

Solo, 14 years and under:
"My Picture Album," Harris, publ. Hohner.
Any one piece from this book

Solo, 16 years and under:
Own choice.

Championship, under 21 years:
(a) "Annette," 191, Crossman, publ. Hohner.
(b) Own choice.

Solo, Open:
Own choice.

BRIEF STUDY OF THE ANCESTRAL TREE OF THE ACCORDION

By Prof. Dr. W. Heinitz

When you study the history of musical instruments, particularly those which are now an integral part of the Symphony Orchestra, you never cease to wonder at the miraculous ways in which they have become what they are today. The Harp, for instance, appears to have originated in Africa, where a hunter used his bow not to shoot an arrow but to twang the string, and later several bow strings simultaneously. The drum's ancestor was either a hollow log or a hollowed-out gourd. Our Pipe Organ goes right back to the Pipes of Pan. Some of our folk music instruments were once used only by High Priests in ancient temple rites and it is beyond doubt that the entire art of music is derived from the priests of ancient and forgotten religions.

We credit Buschmann, of Berlin, with the invention of a simple one-row Accordion in 1822. It was called "Hand-Aeoline" by the inventor and developed within the comparatively short space of 100 years into the Piano Accordion we know today; an instrument capable of the most diverse musical sounds. It would appear that in the Accordion we have an instrument of rather tender years compared to the plucked-string instruments, such as the Lute, Guitar, Lyre, Zither and Harp, which can look back on history of some four or five thousand years.

In fact the history of our Accordion reed goes back even further than that. The principle of a reed, made of either reed or bamboo or even metal, tuned to a set pitch and made to vibrate by bellows or even by mouth, is very ancient indeed. We need only recall the ancient Egyptian "Arghul," the oldest Shaulm (Oboe) known, which consisted of a length of reed, on one side of which a piece of the reed was carved out in such a way that it would vibrate when one blew into the length of reed. This instrument was played in all countries of Europe right up to the Middle Ages, and its reed was in principle that of our accordion reed. Later this instrument developed into one with a double reed as we have it today in the Bagpipe, modern Oboe and Bassoon.

The single reed "Arghul" tone is produced by blowing and that at once limits the length of tone to the capacity of the player's lungs, as with singers. Players soon vied with each other to hold the tone longer and somewhere in the distant past a shrewd musician hit on the thought to connect his instrument to a wind bag, often made from the dried stomach of a sheep. This type then became the early Bagpipe and is often depicted in famous paintings of the old Flemish painters, for instance, Teniers. The player inflates the wind bag, a stop valve prevents air from leaking out, and the now fully inflated wind bag was able to supply more than one pipe even after the player had to discontinue blowing in order to breathe in. It is known that many of the Oriental bagpipe players became virtuosi of blowing technique to such an extent that they could keep on blowing into the wind bag (from a store of air retained in the mouth) even whilst they were breathing in. Our Accordion made a huge step forward with the development of the bellows technique. You get a tone when you press in and also when you open the bellows.

So much for the force which moves the reed. As for the reed itself, there is a very ancient instrument known widely as "Jaws Harp" (Maultrommel), which consists of a single metal reed and is known to many of the primitive peoples, who have obtained great skill with it.

Originally this Jaws Harp was not made of metal but of some elastic material, either wood or reed. In one part of Africa a reed instrument of unique character can be found even today. It exists only in Africa, is known as "Zanza" and consists of a board or chest on which a number of free-vibrating reeds have been fastened. These reeds are then plucked by hand.

It would, therefore, seem that the only thing new in our Accordion is the supply of air by means of suction as well as by plucking. This, however, is not so. All modern reed instruments, including the reed organ, go back in a straight line to the Chinese Mouth-organ known as the "Cheng," or, in Japanese, as "Sho." This instrument has been discussed in these pages on several occasions. Suffice it to repeat that it consists of a wind chamber which is filled

with air by mouth and which in some cases is played by sucking the air into the wind chamber by mouth. Fastened in this wind chamber, which is usually a hollow gourd, are tubes of various lengths, often made from bamboo. In each of these tubes is a reed which is set in vibration by air when the player covers the tone hole which is situated at the bottom of each tube.

This "Cheng," which is still played in China today, sounds somewhat like a single reed Mouth Organ when only one note is played at a time. Chords can, of course, also be played. It is well to remember that the range of the "Cheng" can be about three octaves as the instrument is tuned in a pentatonic scale and therefore requires only up to fifteen tubes or pipes. Several older types of the Cheng are recorded in Chinese literature, the earliest mentioned under the name "Yu," and this is said to be an invention of the mythological Emperor Nyn Kwa who lived about the year 2700 B.C., i.e., some 4700 years ago. The modern Cheng has 13 pipes, but older types with up to 24 pipes are on record.

This study of the accordion reed history had, of necessity, to be brief and limited to the modus of bringing air to it to make it vibrate. The development in Europe of the reed itself will be the subject of an article in a future issue of this magazine.

SOLUTION TO CROSSWORD No. 7.

ACROSS: 6, Peter Grimes. 8, Fin. 9, Tie. 10, Serpent 12, State. 13, Drake. 14, A.P.O. 16, Coda. 17, Sash. 18, Tie. 19, Beast. 21, Dales. 22, Solomon. 24, Ode. 26, Art. 27, Overture in E.

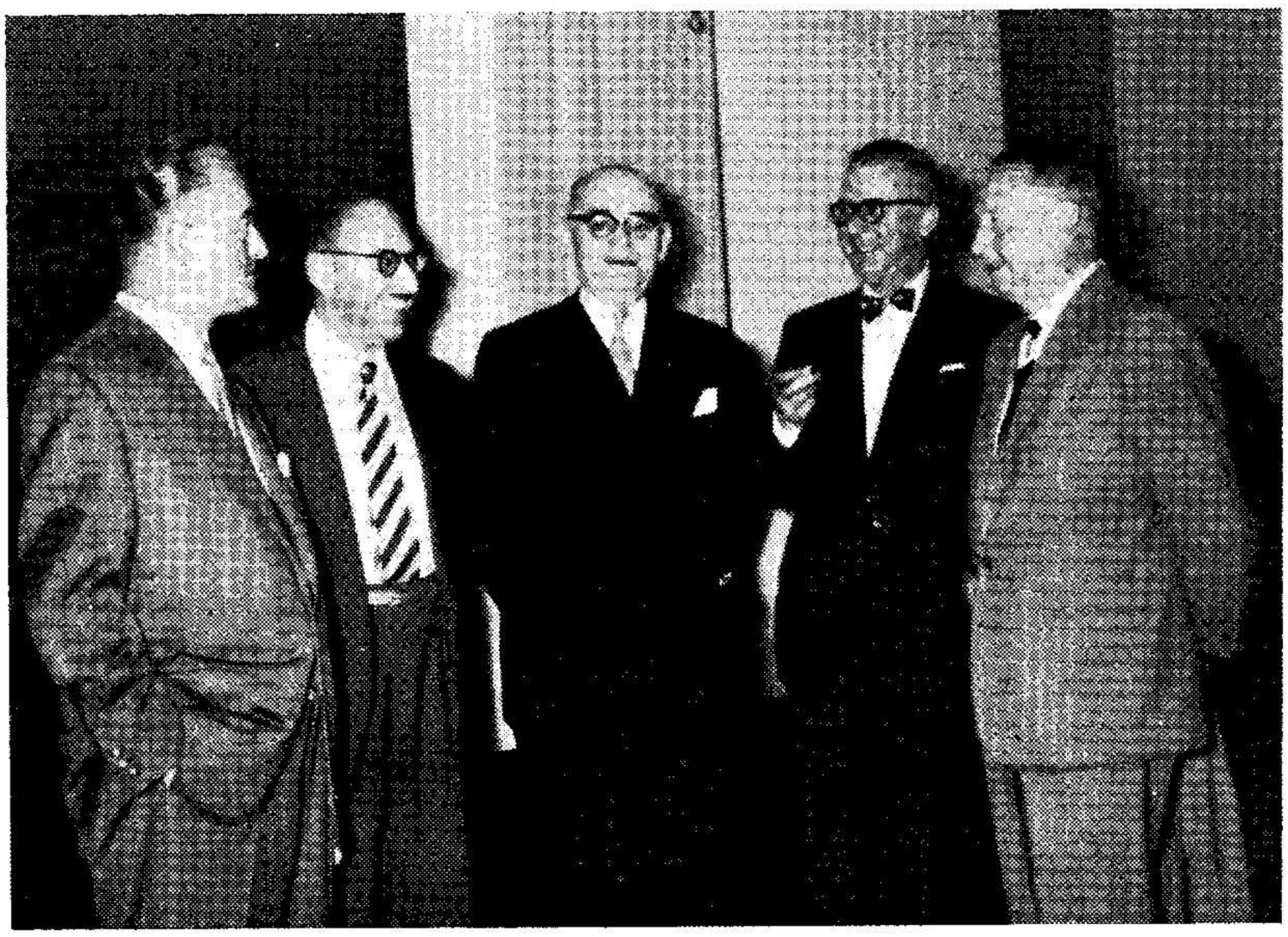
DOWN: 1, Ben. 2, Tepee. 3, A Gap. 4, Hand. 5, Set. 6, Pietro Deiro. 7, Shakespeare. 10, Strauss. 11, Tristan. 14, Air. 15, Ode. 20, Tours. 21, Dover. 23, Opus. 25, Eve. 26, And.

DR. KARL HOHNER CELEBRATES 70th BIRTHDAY

Dr. Karl Hohner was 70 years old on December 21, 1962. He is the eldest son of Matthias Hohner, one of the five sons of the Founder of the firm of Hohner. Dr. Karl Hohner joined the Hohner factory in 1913, served as an officer in the army during the First World War, and then studied economics at the University of Frankfurt, where he made his doctorate. The Frankfurt University made him an honorary member in 1952.

Anyone who has had the great fortune of making Dr. Karl Hohner's acquaintance is immediately impressed by his wonderful personality. He is a hard-working and completely unselfish man, always hard-pressed for time, yet always kind and ready to listen to personal problems brought to him by members of his staff, from the cleaner to the top executive. His gift of quick perception in matters of sales management, finance and trade on an international level make him the ideal man for his work as exporter of musical instruments. He is probably the best man in the export field in Germany today, and his advice and co-operation is sought by leading corporations. Among corporations which have secured his services as Director are the Association of German Musical Committee of the Frankfurt Fair, the Chamber of Commerce of South-West Germany, the Netherlands-German Chamber of Commerce, the German Bank, the Colonia Bank, and the People's Bank of Trossingen. He is "Ehrenbuerger" (honorary citizen) of Trossingen and many other cities, and was awarded the Highest Order of Merit by the Federal Republic of Germany in 1958.

Dr. Karl Hohner is also a very active social worker and is on the Board of many institutions. In 1952 he personally financed the project of a "Home for Aged Trossingen Citizens," a large institution which opened its doors in 1954, and which is named after him. We congratulate Dr. Karl Hohner on his achievement and wish him many years of happiness.



Dr. Karl Hohner, centre, with members of his staff.

ACCORDIONIST EXAM RESULTS ARE ANNOUNCED

Results of annual music examinations conducted by the Australian College of Accordionists in Adelaide recently among students of teachers accredited by the National Accordion Organisation of Australia.

Most successful teachers were: Henry Malkin, Fred Sellers, Ted Sundstrom, Cornelius Pico, Zino Morabito, Laurie Fardon, Lily Dixon, Ida Horner, Gwen Hepworth, Mrs. F. Sellers, Helen Garmory, Jim Barron (Mt. Gambier), Megan Shaughnessy (Mt. Gambier) and Douglas Smith (Penola).

Grade 1—Honours: Adamczyk, Rose Marie; Clark, Kathleen; Dyke, Joana; Ferguson, Jean; Halusko, Anne; Michalanney, Colleen; Sciucco, Ondina; Vardon, Ada; Winch, Peter.

Grade 1—Credit: Bender, Halina; Bouman, Johannes; Breeuwsma, Janny; Budas, Theodore; Cammisa, Pasqualina; Carter, Beverley; Chapman, Jean; Covacio, Irene; Dion, John; Dolman, Carolyn; Baston, Christine; Fischer, Detleff; Hizartzidis, Susie; Jaunzarins, Ilona; Juhl, Erik; Lieber, George; Mastrocola, Anna; Materne, Sandra; Morris, Sandra; Phillipou, Peter; Ruis, Bertha; Simeonovic, Alexander; Steedman, Alana; Verrall, Maxine; Walsh, Kathleen; Wishnia, Alan.

Grade 1—Pass: Bartlett, Leslie; Bartow, Geoffrey; Bayly, Valerie; Belletti, Sonia; Bulatovis, Alexander; Byszewski, Wanda; Cannon, Lorraine; Carpenter, Valda; Cleck, Raelene; Collotti, James; Creek, Robert; Dietrich, Lydia; Dunstan, Douglas; Easther, M.; Endriulaitis, Aldonan; Ennis, Margaret; Filmer, Ian; Fitzgerald, Ivan; Giles, Kathleen; Harfield, Byron; Heading, Julie; Isso, De Concetta; Izowrski, Maria; Johns, Keith; Johns, Patricia; Koldits, Tiit; Kuhn, Florence; Loyd, Glynis; McInnes, Susan; Mazzone, Sam; Mierins, Lucija; Modra, Jennifer; Muchich, Michael; Noach, Wendy; Norman, Susan; Nou, Vello; Phillipou, George; Piszczuk, George; Pomeroy, Ashley; Rigon, Claudio; Ritter, Charles; Schultz, Clement; Smith, Margaret; Stevens, Geoffrey; Swan, John; Taylor, David; Tils, Brik; Trenorden, Annette; Trenorden, Brian; Tuerk, Otmar; Wegener, Peter; Whibley, Beverley; Whitfield, Yvonne.

Grade 2—Honours: Carius, Gertrude; Clarke, Bernard; Ferguson, Jean; Gage, Marilyn; O'Donnell, Arline.

Grade 2—Credit: Brown, Elwyn; Centofanti, Bruno; Croft, Josephine; Daniel, Dino; Dowdy, Esmond; Drummond, Ian; Evans, Roger John; Hay, Robert; Ingram, Jennifer; Kuznecof, Alick; Norsworthy, Robert; Pawlak, Susan; Plisko, Igor; Slee, Robert; Walsh, Kathleen.

Grade 2—Pass: Aird, Lynette; Alabnese, Pio; Barnafi, Leslie; Bartlett, Peter; Bauer, Lorraine; Belletti, Sonia; Brooks, Sandra; Coombe, Grant; Cowling, Dennis; Cristarella, Peter; Czerkowski, Margaret; Dolman, Susan; Gilbertson, Maureen; Harris, Peter; Jaunzarins, Ilona; Joschke, Udo; Karchinsky, Gail; Krouwel, Gerda; Krzeminski, Rita; Lawrence, Roslyn; Leopold, James; Lienert, Graham; McInnerney, Glenys; McInnerney, Kevin; Mellor, M.; Moscon, Ottorino; Murdoch, Catherine; Nosek, Anna; Oleynch, Victor; Paparella, Neil; Pasitschnyk, Denys; Poulton, David; Russo, Truman; Sarris, Peter; Saunders, Geoffrey; Schapel, Maxine; Schulze, Anne-Marie; Scott, Ian; Seccafien, Roy; Seipolt, Kaye; Shrimpton, Beryl; Simeonovic, Alexander; Taylor, Cheryl; Thompson, Stephen; Traeger, William; Trowse, Carolyn; Vaux, Rosemary; Wilson, Cherily.

Grade 3—Honours: Bencic, Marina; Strickland, Jean.

Grade 3—Credit: Baldock, Sandra; Carius, Gertrude; Duffy, Margery; Ferguson, Jean; O'Donnell, Arline; Petkovic, Mirko; Steadman, Penelope; Rejmer, Richard.

Grade 3—Pass: Baida, Marianne; Centofanti, Bruno; Cowling, Dennis; Doroszewicz, Mary; Dunstan, Terrance; Gabrielli, Louisa; Harkai, Arpad; Hay, Robert; Iannos, George; Karchinsky, Gail; Keyte, Valerie; McConnochie, Arthur; McCooke, Bridie; Mandryk, Mykola; Mandryk, Slauka; Olssen, Margaret; Pannunzio, Antonio; Pansini, Domenico; Rannamae, Ardo; Rylatt, Dennis; Saunders, Maureen; Schembri, Lynette; Schulz, Sonia; Simon, Gabriele; Taylor, Marlene; Todd, Elaine; Tofan, P.; Youels, Patricia.

Grade 4—Honours: Goodwin, Elizabeth.

Grade 4—Credit: Bencic, Marina; Farrer, Allan; Kroehn, David.

Grade 4—Pass: Boyle, Ian; Kadow, Beverley; Krutsky, Peter; Prato, Norma; Tarca, Peter; Vasiliunas, Leo.

Grade 5—Credit: Fry, Janice.

Grade 5—Pass: Case, Carmel; Case, Clement; Mackinnon, Neil; Sewell, John.

Grade 6—Credit: Conole, Michael; Sargent, Brenton.

MOUNT GAMBIER CENTRE

Grade 1—Honours: Balnaves, Maureen; Dankowski, Peter; Duvall, Norman; Jeffrey, Jeanette; Smith, Glenise; Smith, Merilynn.

Grade 1—Credit: Adams, Barbara; Bernie, Margaret; Bond, John; Collie, Lois; Collie, Stephen; Glynn, Gloria; Gould, Anette, Hutton, John; Jolly, Margaret; Johnston, K. M. (Mrs.); Kutper, Gerda; Miller, Anthony; Nos, Helen.

Grade 1—Pass: Earl, Philip; Jackson, Graham; Plummer, Fay; Simpson, Jennifer; Thompson, Shirley; Weir, Paul; Wright, Frank.

Grade 2—Credit: Adams, Barbara; Dankowski, Peter; Jeffrey, Jeanette; Nos, Helen; Smith, Glenise; Smith, Merilyn.

Grade 2—Pass: Kutper, Gerda; Wright, Frank.

Grade 3—Pass: Jeffrey, Jeanette; Nos, Helen.

Grade 4—Pass: Jeffrey, Jeanette.

Results of annual music examinations conducted by the Australian College of Accordionists in Brisbane recently among students of teachers accredited by the National Accordion Organisation of Australia have now been announced.

Most successful teachers were Frank Jeffers, Noela Spooner, Lynette Brady, David Teis (Lowood).

RESULTS

Grade 1—Honors: Adams, Lynette; Attrill, Christine; Begley, M.; Brady, Lynette; Flint, Delma; Gurowski, Kay; Hawes, Diane; Markiewicz, Ronald; Maxwell, Anne; Morris, Susan; Orman, Peter; Pashen, Rhonda; Patching, Alan; Rodins, Heinze; Ross, Robert; Spall, Robyn; Wilcox, Colin; Willson, Christine; Wutch, Joseph.

Grade 1—Merit: Bencze, Marika; Beven, David; Brumpton, Robin; Cahill, Rodney; Cavanaugh, Kay; Chekalin, Nicki; Currie, Carl; Greenwood, Lex; Hine, Arthur; Kalinowski, John; Kruik, Martin; Leary, Cathrine; Maxwell, Diane; Miller, Keith; O'Brien, Michael; Parlato, John; Parlato, Lucia;

Pashen, Rosslyn; Pilot, Peter; Preston, Helen; Pudlyk, Zeon; Rolph, Marilyn; Stone, Aileen; Sutherland, George; Voigt, Keven; Young, Alan; Gleadhill, Irene.

Grade 1—Pass: Barnett, Sherryl; Bonshek, Richard; Brear, Janice; Cornish, Bruce; Corrie, Arthur; Kapper, Moya; Long, Esther; Magee, Patricia; Milne, Laurence; Monesaar, Gary; Moore, Judith; Murase, Peter; Opperman, Bruce; Sanders, Malcolm; Searles, Marilyn; Weigh, Jeffrey.

Grade 2—Honors: Avseneff, N.; Brady, Lynette; Bullock, Linda; Campbell, Suzanne; Clements, Ronald; Clulow, Joy; Diprose, Pamela; Gurowski, Kay; Hayles, Billie; Onslow, Denise; Rodins, Heinze; Schiffer, Gregory; Vincenzi, Lynda; Walter, Merrill; Willson, Christine.

Grade 2—Merit: Auseneff, T.; Cakurs, Vuldis; Cannova, Joseph; Cavanaugh, Kay; Doolan, Brian; Fergusson, Dawn; Finder, George; Flint, David; Hine, Arthur; Holt, Edwin; Knight, Paul; Leary, Cathrine; Maxwell, Diane; Moore, Judith; Morris, Susan; Phillips, Irene; Resnikoff, Eugene; Swiatek, John; Wallace, Caroline; Wallace, Lorraine.

Grade 2—Pass: Adams, Maureen; Cornish, Errol; Cornish, Stanley; Dahms, Betty; Duncan, John; Dusza, Mary; Fahlbusch, Peter; Fleetwood, Sharon; Hay, Robin; Holloway, Lillian; Jeffers, Joy; Johnson, Grant; Miller, Marilyn; Norman, Donald; Opperman, Bruce; Phillips, Desmond; Ryan, Timothy; Sybenga, William; Warrener, Gary; Williams, Kevin; Williams, Julie.

Grade 3—Honors: Attrill, Christine; Brady, Lynette; Drysdale, Malcolm; Grey, Jan; Lingard, Barbara; Schiffer, Gregory; Spicer, Graham.

Grade 3—Merit: Anstead, Jackeline; Darron, Dan; Campbell, Suzanne; Clulow, Joy; Dobinson, Donald; Doolan, Brian; Finder, George; Hayles, Billie; Moore, Norman; Rush, Graham; Townsend, Sydney.

Grade 3—Pass: Cakurs, Vuldis; Douglas, Joy; Swiatck, John.

Grade 4—Honors: Attrill, Christine; Brady, Lynette; Grey, Jan; Majchrzak, Richard; Spicer, Graham.

Grade 4—Merit: Campbell, Suzanne; Dobinson, Donald; Drysdale, Malcolm; Hayles, Billie; Romano, Robert; Townsend, Sydney; Wallace, Caroline.

Grade 4—Pass: Anstead, Jackeline; Baumanis, Harry; Hopgood, Paul; Lingard, Barbara; Rush, Graham; Schiffer, Gregory.

Grade 5—Honors: Borieko, Peter; Brady, Lynette; Grey, Jan.

Grade 5—Merit: Attrill, Christine; Spicer, Graham.

Grade 6 and Associate Diploma: David Teis.

LOWOOD CENTRE

Grade 1—Honors: Bushe, Neville; Cumner, Darryl; Qualischefski, Russell; Reinke, Dalveen; Riedel, Lynette; Zroff, Averiel.

Grade 1—Merit: Litzow, Leone; Trehearn, Christine.

TRARALGON, VICTORIA

Results of annual music examinations conducted by the Australian College of Accordionists in Traralgon, Victoria. Most successful teacher was Mrs. K. Teychenne.

Grade 1— Credit: King, Jennifer; Lenghaus, Dea.

Grade 1—Pass: Bassler, Uwe; Cobb, Leslie.

Grade 2—Pass: Brady, Barry; Hehir, Brian; Zindillis, George.

Grade 3—Credit: King, Garry; Lenghaus, Cor.

Grade 4—Honours: Lythgo, Brian.

Grade 5—Honours: Smith Nancy.

Grade 5—Pass: Kelly, Cheryl.

Aboriginal children get Christmas gift

Four Point Pearce Aboriginal Mission children had a very musical Christmas, thanks to the Adelaide College of Music, TV Station Channel 9 and the Royal Aero Club of S.A.

The College Principal, Mr. Harry J. Green, who is Federal President of the N.A.O. of Australia, is shown above presenting TV personality, Kevin Crease, with a Hohner Piano Accordion, together with four complete lesson courses, as a gift from the Adelaide College of Music to four young children at the Mission who indicated their interest in music. The Royal Aero Club flew Kevin Crease with the accordion and lessons to Point Pearce.

Mr. E. T. Earle, Acting Superintendent of the Point Pearce Aboriginal Reserve, thanked Mr. Green for the kind gesture and said that Mr. H. C. Qualmann, Mechanical Supervisor on the Reserve who was a keen Piano Accordion player, has offered voluntarily to assist the students in their lessons.

(Photo by courtesy of the S.A. "Sunday Mail.")

A.A.C.A. DIPLOMA AWARDS

Associate Diplomas of the Australian College of Accordionists have been awarded on results of 1962 examinations to Michael Conole and Brenton Sargent (Adelaide), and David Teis (Lowood, Queensland).

NEWS AND NOTES FROM THE COMMONWEALTH MUSIC CENTRES

VICTORIA

John Maggiore, accordionist leader of the "Swing Continentals", plays a natty swingy style at the Lebanese Club, the French Club, the Egyptian-Maltese Club, and at various social functions. With him are Sergio Bresaz and Zako Penovic (saxophones), Silvio Versace (trumpet), Aldo Cementon (guitar), Frank Shannon (drums), and Miss Tina Bertieri, a very good and very good looking vocalist.

In the National Amateur Championships, organised by the Lou Toppano School of Music, Damrong Chattalada was the outright winner of the solo accordion section last December. Damrong has been mentioned in these pages on an earlier occasion. He is a student of economics from Siam, at present engaged in the work of an actuary, and how he finds time for all his accordion activities is admirable. He has a permanent duo with John Peterson, and plays in an accordion quintet with fellow members Allan Paull, Franco Cambareri, Lou Chiodo and Theo Seamans on bass. Damrong has always been a keen accordionist and composed a concerto for his instrument in 1956. He has been heard on several radio stations in Victoria and also on the short-wave Radio Australia, which is beamed to Asia.

In the January Championships, held by the same school, Miss Loris Panozzo, of Dandenong, won first place in the accordion solo section.

Joe Tiralosi can be heard every Sunday at the San Remo Cabaret, where he is a member of the Raffaelo Moldarelli Orchestra. The orchestra is a favorite with the Italian community.

NEW SOUTH WALES

Maurice Sasso now plays regularly in the evenings at the "Melado," Milson Point, where his accordion fronts a trio with guitar and drums. He appeared on TCN 9 in December, in the TV show, "Opportunity Knocks."

Lou Campara, with Lal Kuring on cello, were heard again in their wonderful duo act during February, in Sydney. This unusual combination became an all-Australian favorite in 1937, when together they won a £500 prize on Radio 3KZ. The war separated them, Lal joining first the Victorian ABC Symphony Orchestra, later the Sydney Symphony Orchestra, and in between, playing with Fred Hartley. Lal, incidentally, was featured in Channel 9's first Australian TV show in 1956, "Accent on Strings." Lou also spent several years in England, travelled widely in the Near and the Far East before finally settling again in Sydney, where he is now heard every night leading the band in the "Alouette."

Brandman's Continental Music Studio is preparing a show to go on ABC TV station ABN 2 in April. Pupil Cheryl Gadge carried the torch for the accordion right into the Sydney Conservatorium, where she played Carnival of Venice and was warmly received. She has been invited to play there again during April/May and is hard at work getting her program ready. The Studio reports excellent success in its teaching of group playing: 6 trios, all consisting of piano accordion, guitar and drums, are currently playing professionally.

Garry Marks reports that he has again taken up the electronic organ (2 manuals and pedals) plays it in a few of his engagements and also accepts pupils for it.

Studio Weiss reports that the Annual Studio Party was a great success. A huge crowd packed St. Philip's Church Hall on February 2 and enjoyed the playing of pupils, from beginners to very advanced students. This year, scholarships were awarded to Junior John Macsok; Carol Stevenson, who played Magnante's arrangement of Malaguena; and Barry Thompson, who played Gershwin's Rhapsody in Blue. The Senior and the Junior Orchestra were heard at the beginning and at the end of the concert, supper was served at the end of the concert, and then examination certificates were presented.

The Hohner Quintet was heard in two broadcasts from 2 CH, whilst several advanced students had jobs playing engagements early in January. Both Mr. Otto and Mrs. Blanda Weiss are at present preparing for a festival concert, which they will stage in the Sydney Town Hall later this year.

ADELAIDE

Mrs. Adelaide Quinn visited us on her return from a cruise to New Zealand and Fiji and we are pleased to report that she looks her old self again. She reports that quite a few of her pupils will compete in this year's Adelaide Eisteddfod.

NEW ZEALAND

New Zealand Accordion Associations have formed a

State body which will hold a contest during the next few months in Auckland. We hear that Miss Heather Foote, of Palmerston North, has won several sections in competitions in Wellington and in Palmerston North and that she will be playing Smetana's Dance of the Comedians, and Chopin's Valse in B-minor, for the big event in Auckland.

Rosemary Hewstone, of Christchurch, and her piano accordion band have been seen and heard on TV and they are now rehearsing for the Annual Pupils' Recital at the Repertory Theatre. Among pupils of Miss Hewstone, special mention goes to Melvin Besak and Merle Bothwell; Graham Hunt is learning to play piano and drums as well; Ann Foster has brought home excellent reports from the adjudicators, and Beverly Stewart is very good in duets, played with the teacher. "The Chordettes," an accordion quartet, comprises Rosemary and her three pupils, B. Stewart, M. Besak and W. Hobbs. Our photo shows the Rosemary Hewstone Studio on a float during the Floral Procession.

PERTH

Peter Piccini is feature artist on a new record label "Clarion," released in Western Australia last December. The record has already "made" the Top 60 Hit Parade on radio, a really great achievement for a new record company. The titles are "Little White Star" and "Jag Drag."

Little White Star was composed by Peter Piccini and has words by R. Reeves, a tribute to astronaut John Glenn. Peter arranged it for accordion, clarinet, guitar, bass and drums, 3 vocalists and a narrator, who is Bob Gude.

Jag Drag is also a Piccini opus. It is scored for accordion, 1 alto and 2 tenor saxophones, guitar, bass and drums. We hear that Peter has recorded a few rhumbas for the same label, to be released later in the year, by which time Peter will be on an extended tour through Europe. Before that, Peter will play Ettore's Manhattan Concerto on TV in Perth.

Perth College of Music reports: New classes for adults and children commenced during Janauary and February and special afternoon classes were started for the mothers of students already attending the College. These classes are proving popular as the parents are now able to offer some assistance at home. In the absence of N.A.O. exams last year, parents benefit from the final reports compiled by our teachers, and these were distributed during January.

Students of Mr. Larry Iskra and of Miss Lucy Antulov spent a busy February practising for their TV debuts on Channel 7 program, "Startime." Appearing for the first time was accordion quartet Graham Cohen, Graham Hood, Fleming Larsen and Joseph Sadowski. The group played "Morgen" and "Aloah Oe." Joseph Sadowski also appeared as soloist in this program with Deiro's arrangement of "Can-Can." Others in the same program were 8-year-old Tom Daglish and Patrick Coffey. These students will be in a concert party providing entertainment for the "Braille Society" at Point Perron.

In addition to the above pupils, Miss Antulov commends the following students for their efforts—Margaret Zwagerman, Christine Veljacich, Ray Currell, Alex Wood, Malcolm McKay, Kent Logie, Verena Spange, Rairo Rondin, Sandra Sorrenson, Barry Markham and Lindsay Elliot.

Pupils of the Rosemary Hewstone Studios, Christchurch, New Zealand, on a decorated float during the Floral Procession.

BRISBANE

Mal Murphy reports: Pupils progressing very well are Mary Lou Ralph, Keith Gordon, Pamela Meeson, Deloraine Austin, Patricia Winter. In Southport Maureen Carroll promises to develop into a really great player. Others deserving mention are Mrs. Otta, Beryl Hawkins, Yvonne Hawkins, Frank Reynolds, Michael Howard, Warren Page and Brian Wruck.

Daughter Janet, aged 5, is now taking lessons on accordion. The lucky girl's musical family is as good as a guarantee for her musical development and she is bound to become a good player.

Carmen Iacovella reports that several of his pupils appeared on Brisbane TV Channel 9 recently in a series of Youth Shows. The producer congratulated him on the standard of his pupils. Queensland College of Music reports that Mr. W. F. Lock has returned after a two months' world tour embracing U.S.A., England, the Continent and the Far East. Included was a visit to the Hohner factory.

* * *

Musical Director Frank Jeffers is coaching pupils for the Eisteddfod in July, selects students for regular TV shows, radio broadcasts, and provides an Accordion band for the Royal Automobile Club of Queensland's outing for Crippled Children. The Cleveland College of Music, together with the Ipswich branch, will be making their radio debut on Stations 4BK and 4KQ. Brisbane College of Music reports that Mr. Gino Zocchi is coaching Arthur Knight for a talent contest where Arthur will play several of Mr. Zocchi's own pieces. Among these are pieces entitled "Patricia" and "Fisa Bajon." One of his pupils, Mrs. Barnes, who is a well-known pianist on the Queensland Gold Coast, travels from Murwillumbah to Brisbane each week for her lesson, a distance of 160 miles. Mr. Zocchi reports further that he has an entire class of nurses studying the Piano Accordion.

* * *

Miss Lily Chung, a teacher at a Kindergarten school, is studying the Piano Accordion, and will play her Accordion for the children to march, sing and play. Evie Hayes, well-known radio and TV stage personality, chose Mr. Zocchi as her accompanist on the Accordion during her recent season in Brisbane.

ACCORDION OVERSEAS

ENGLAND

The Syllabus of Examinations of the British College of Accordionists, London, has been revised, and the new syllabus will come into operation in 1964. There will be no more verbal questions in the practical exam. Instead, a pass certificate in one of the new Theory of Music examinations will be necessary to qualify for exams from Elementary Grade upwards.

The three categories in the new syllabus are:

A—Accordion Playing.
B—Accordion Playing, Duet.
C—Theory of Music.

There are four grades only in the Duet category, and no entry qualifications are required. In each of the four grades, the exam consists of the playing of three duets, one to be selected from each of the three Lists provided, and a Sight Reading Test.

In Categories A and C there will be eight Grades. Candidates will no longer be required to present a piece of their own choice. Instead, they will choose a group of studies from a selection allotted for each examination, and two pieces, one from each of the two lists provided.

More than 20 publishing houses are represented in the music used in this new syllabus.

Category C, Theory of Music, currently in three grades, will in future be in eight grades. This will encourage students to acquire a thorough education in theory of music, comparable to that provided by any recognised music college. A separate syllabus will be issued for Diploma Examinations in 1964.

In 1936 the British College of Accordionists issued its first syllabus of three Practical Grade Examinations and one Diploma Examination. This was continually revised until, by 1944, it included seven Grades and two Diplomas, and by 1950 it extended to six Grades of Practical Examinations, three Written Theory Grades and two Diplomas. In 1958 Final Grade Examinations were added.

The College is confident that the 1964 Syllabus will prove another significant stepping stone in the musical progress of the accordion and hopes that it will result in establishing a status for both the player and the instrument.

CANADA

The Canadian Broadcasting Commission asked Charles Camilleri to write a concerto for accordion with strings and percussion some time ago. The work has just been given its premiere on a Canadian coast-to-coast radio hook-up, conducted by the composer and played by soloist, Tony Mergel. A tape recording is on its way to us.

SCOTLAND

Jimmy Shand was presented with a Silver Disc for the sale of his records. This was no ordinary Disc, however, as the presentation was made for the sale of 250,000 (!) Long-playing records. Jimmy's award was presented to him by Andy Stewart during the transmission of a White Heather Club program on the B.B.C.

Alasdair Hunter, who a few years ago won the Scottish Championship for playing of Scottish Music, has settled in Aberdeen, where he has many engagements. Alasdair, who comes from Oban, is a B.Sc.,

and is attached to one of the Agricultural Offices in the Silver City. Alasdair is often heard from the Grampian TV Studios in Aberdeen.

Apart from Jimmy Shand and his band, who have made several concert tours of Australia and New Zealand, and who are working very hard indeed, there is probably no harder-working band than Jim MacLeod's. When you turn on the B.B.C. they seem to be on the air every time, yet they turn up in far-flung country centres for night spots; spent a whole week in Ireland not so long ago, and made records for Radio Eireann whilst they were there.

In great demand in the Hebrides is Willie Beaton, from Stornoway. He plays traditional Scottish and Gaelic airs.

Lindsay Ross headed a variety team on a tour of the Orkney Islands. The band and the artists worked hard; sometimes they did not finish until 4 a.m. and then dashed off to catch an early Ferry to the next date.

BELGIUM

The Winter Congress of the Confederation Internationales des Accordionistes was held during January in Bruges. A report received from the Secretary, Mr. J. J. Black, of Surrey, England, says that a satisfactory report from the Treasurer shows the C.I.A. to be in a healthy financial position. Fourteen compositions, most of them unpublished, were submitted to the Congress as Test pieces for the 1963 Coupe Mondiale, and closely studied by the Panel. This Selection Panel consists of three well-known teachers: Dr. L. Vachulka, of the Prague Conservatory of Music, Czechoslovakia; Mr. Gaston Verhaegue, of Belgium; and Mr. Paul Bindschedler, of Switzerland. After the choice of pieces was narrowed down to six, these were played for the benefit of all members of the Congress and the final choice was the test piece "Die Kur," which had been submitted by the German composer, Heinz - Christian Schaper. This piece is now in print and will be posted to all members and associations. Candidates for the Coupe Mondiale must bring six copies of their own choice pieces with them to the Contest, to be submitted to the Judges. It was further decided to allow candidates to submit more than one own-choice piece if they wish, provided the total playing time does not exceed eight minutes.

The Congress decided to apply for Consultative Status with UNESCO, the United Nations Educational, Scientific and Cultural Organisation, through independent affiliation with the International Music Council.

GERMANY

The 1963 C.I.A. Coupe Mondiale will be held at the famous health resort in Western Germany, Baden-Baden, on the weekend September 6 to 9. The organising association, the German Harmonika Verband (D.H.V.) (the German word for accordion is "Harmonika") is providing full hospitality for all candidates and adjudicators, and for up to two additional delegates from each participating association. Entry forms should be obtained and returned as soon as possible; candidates must enclose a photograph with their entry.

C.I.A. FUTURE EVENTS:

1964 Winter Congress, Zurich, Switzerland
1964 Coupe Mondiale, Toronto, Canada
1965 Winter Congress, Netherlands
1965 Coupe Mondiale, Valetta, Malta.

Belgium, France, Great Britain and the U.S.A. have applied for permission to hold future Coupe Mondiale Contests after 1965.

NETHERLANDS

Three "Bonds" (club) championships have been decided on for 1963: in Hellendoorn in June; in Emmeloord in October; and in Helmond in November.

U.S.A.

Carmen Carrozza is preparing for another concert of music specially written for accordion, to be given in New York on April 28. Carmen made history last year in May, when he performed a full evenings program of works commissioned for the accordion in the Town Hall, New York City.

Returning in March from a seven-country tour, the noted Danish-American accordion virtuoso Mogens Ellegaard has made his first appearance in the U.S. as guest soloist with the Hartford Symphony Orchestra, conducted by Fritz Mahler, in two concerts, Saturday afternoon and night, March 23, at Bushnell Memorial Auditorium in the Connecticut capital.

With the news of the Hartford engagement comes the announcement that Ellegaard has been signed to a long-term contract by the concert division of William Morris Agency, one of the world's greatest talent organisations.

The Danish-American star is one of the few accordionists who have committed themselves wholly to serious music and original compositions. A number of noted composers have written for Ellegaard with symphonic accompaniment. During his current visit abroad he has headlined with the North German network and the B.B.C. in England. Ellegaard plays a custom made Hohner button chromatic Gola concert model as his performing instrument.

By kind permission of "Accordion Times," London, we print the following article from the pen of the well-known teacher at the British College of Accordionists.

G. ROMANI

ESSENTIALS OF TECHNIQUE

It is time we gave a little thought to the basic essentials of technique. If you look this word up in a dictionary you will find it means "a mode of artistic performance or execution" and it refers to mechanical skill in art. I prefer to give it a rather wider meaning than this, allying it to efficiency. But first let us consider all the acts, mechanical or otherwise, involved in the performance of a piece of music on the accordion.

Imagine yourself with your accordion on and a piece of music in front of you ready to play. The very first thing to do is to read the music notation in front of us in order that we can direct our fingers on to the correct keys and buttons. If we are slow in recognising the various signs on the paper we see in front of us, our brain cannot send the necessary directives to our muscles.

Here then is the first aspect of technique—the ability to read the various signs used in the notation of music, to translate them into muscular impulses. If our reading is not efficient, we cannot expect our fingers to respond efficiently, but this is not due to lack of response in our fingers, our brain has failed to bridge the gap between the signs we see on the paper before us and the immediate muscular reactions these imply. In other words, we have not got a good technique in reading and understanding the implications of the various notational signs. So we can see that really technique is a word that means the ability to do something effectively and efficiently in the simplest possible way.

Let us look now at the next link in the chain—our muscular reaction to the brain's messages. If we do not keep in training, the muscles do not work efficiently, they get stiff and sluggish in spite of the brain's urgent demands, and our fingers do not "do as they are told."

For practising musicians this is not very much of a problem, since the muscular demands made by the act of playing are not very severe, nothing like as strenuous as that required by an athlete, for instance. But nevertheless, if you haven't played for some time and then do quite an extended stint of practice, I know that you will feel the impact in your left arm muscles which are concerned with the operation of the bellows! And maybe also those muscles concerned in holding your hand in position on the treble keyboard may give you a twinge, too!

The next link in the chain is the one that most people associate with the word "technique," the linkage between finger and keyboard which we call "Touch." For perfect efficiency this linkage must be direct and immediate. Taking the treble keyboard first, we have to position our hand and arm accurately over the keys we wish our fingers to depress. By keeping the fingers curved, we use a shorter and more efficient lever system than we would if our fingers were kept flat and straight.

Ideally, our finger tips should never leave the surface of the keys, it is a waste of both time and effort to bring them from some distance away to depress a key. Since the accordion is not a percussion instrument, only sufficient pressure to overcome the spring of the key is needed, and the finger should simply depress the key to its bed, holding it there just as long as it is required.

When the time value of the sound required has elapsed, it is not really necessary to raise the finger at all, simply relax the pressure and the spring will raise both key and finger just as effectively! Think about this and experiment with it slowly and deliberately on the keyboard and you will see that I am quite correct in my assumption.

The degree of connection between one note and the next is not affected by use of this "Lazy" technique. If you wish to play the note "staccato," you simply allow the key to push your finger up sooner after depressing it. There is still no need to "lift" the finger! When playing "legato," the timing of the depressing of the following note must coincide with the relaxation of the previously used finger so that no gap

occurs between one sound and the next. Any degree of detachment simply means that there is a time lag between the relaxation of one finger and its consequent return by the spring of the key and the depressing of the following key — the greater the time lag, the greater the degree of detachment.

So there is the chain of actions needed to perform the treble keyboard. First our eyes see the notational signs printed on the music page, then our brains interpret these signs into the necessary muscular impulses. The arm and finger muscles react and the necessary keys are depressed for the correct amount of time. If we have co-ordinated our left hand and arm muscles to coincide with the movements of the right hand fingers, the bellows will be moving and the air will pass through the reed of the key depressed and the required sound will be made. But that brings us to yet another technique, the technique of bellows control, but we must leave that for future discussion.

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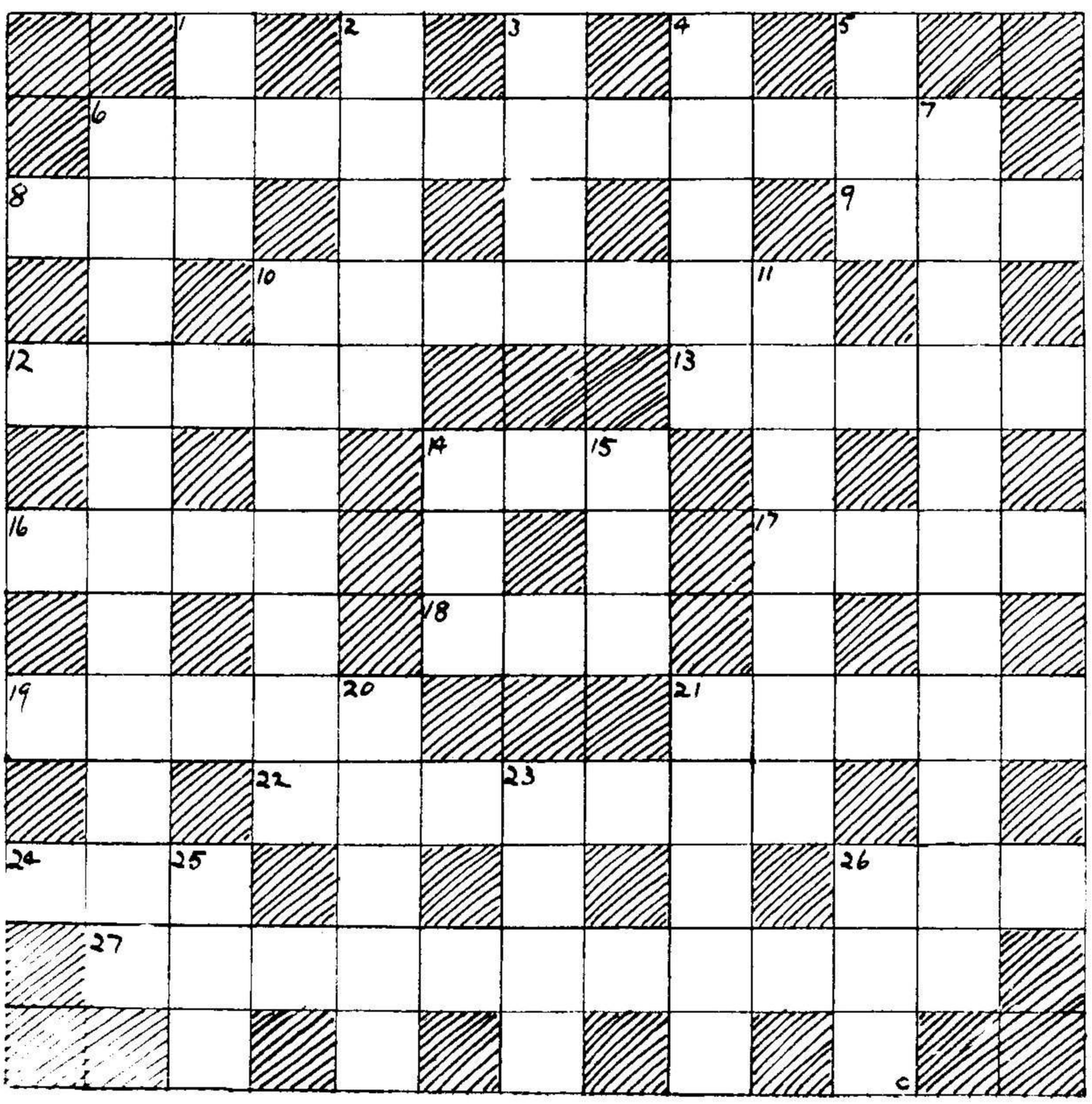
Solution on Page 5



CLUES ACROSS

6. Opera by Benjamin Britten (5, 6).
8. French end (3).
9. Definite article (3)
10. Musical instrument, now obsolete (7).
12. Condition (5).
13. Famous British seaman (5).
14. Initials well known to London concert-goers (3).
16. Musical Tail (4).
17. Surname of well known jazz pianist (4).
18. What a curved line in music often is (3).
19 Horrid animal? (5).
21. There are beautiful ones in Yorkshire (5).
22. A great British pianist (7).
24. Mineral (3).
26. Christian name of a well-known American jazz accordionist (3).
27. Composition by Alan Helm, used a few years ago as a Test Piece (8, 2, 1).

CLUES DOWN

1. Short Italian word used in music (3).
2. Tent (5).
3. A famous feature of comedian Terry Thomas is . . . in his front teeth (1, 3).
4. Food (5).
5. Words are said to be ". . . to music" (3).
6. Famous accordionist and composer (6, 5).
7. Probably the greatest of all poets (11).
10. A great Viennese composer (7).
11. ". . . . . and Isolde" is an opera by Wagner (7).
14. Often-used Italian musical abbreviation (3).
15. Poem (3)
20. Travels (5).
21. Has white cliffs, the song says (5).
23. Musical work (4).
25. Day before (3).
26. Also (3).

F.I.H. INTERNATIONAL HARMONICA CHAMPIONSHIP ON TAPE

Franz Chmel, St. Polten, Austria, winner of the F.I.H. Harmonica Contest on Tape.

Last year's Championship for the Harmonica under the auspices of the F.I.H., you will remember, was for a Contest "on Tape," and we mentioned this in our last issue. More than 500 Tapes were received from 32 countries. Some of the amateur players submitted tapes of astoundingly high musical and technical standard, with music ranging from folk songs to Rhapsody in Blue. The panel of judges—R. Gabriel, Austria; W. de Ruiter, Holland; Dr. A. Fett, Germany; and Prof. A. Nieman, England—had the unenviable task of sifting these hundreds of tapes and found it a very lengthy occupation to narow down the field of contestants until the prize winners were found. Final results were:

SOLOISTS

(1) Franz Chmel, Austria, with Roumanian Rhapsody by Chagrin.
(2) Manfred Fiedler, Germany, with Intermezzo Giocoso by Wuerthner.
(3) Trevor Culpan, England, with Concerto by A. Benjamin.
(4) Ramon Bote, Spain, with Roumanian Rhapsody by Enesco.

Among the GROUPS the first few prize winners were:

(1) Trio Harmonia, Portugal, with Light Cavalry Overture by Suppe.
(2) Trio Piccolo, Austria, with Witches Dance by Paganini.
(3) Trio Ertel, Germany, with Turkish March by Mozart.
(4) Quartet Piccolo, Austria, with Navarra by Sarasate.

In the section for DIATONIC HARMONICA the winners were:

(1) Georges Armaos, Greece.
(2) Dimitrious Kyriacopulous, South Africa.
(3) Dr. Erich Knoll, Germany.
(4) Antonio dos Santos, Portugal.

In the HARMONETTA section, prizes went to:

(1) Angel Ma. Garcia, Spain.
(2) Hugo Sergio Salinas, Chile.
(3) Angelo Angeloni, Italy.

All first prizes were money prizes of DMk 1,000, second prizes of DMk 750 and so on. Two Australian competitors received prizes, and whilst they did not qualify for the top positions it is indeed gratifying that they secured a place in this world-wide bevy of competing talent.

The two Australians were Harry Kay, of Mount Druitt, N.S.W., and Harry Cooper, of St. Kilda, Victoria.

Our congratulations to both stalwarts.

Trio Harmonia, Lisbon, Portugal

PROF. HUGO HERRMANN RETIRES

On December 31, 1962, Prof. H. Herrmann retired as Director of the Trossingen High School of Music, the only Music School in Germany for Accordion Teachers recognised by the Federal Republic of Germany. Prof. Herrmann became director of the school in 1935, but had been associated with it since 1927, when it was a Municipal School of Music. His post has been taken over by Dr. Armin Fett, for many years assistant to Prof. Herrmann.

A Festival Concert at the Dr. Ernst Hohner Concert Hall in Trossingen in January honored Prof. Herrmann's work with the school, and paid special tribute to his compositions for accordion solo and accordion orchestra, many of which were pioneering in this field when most other composers ignored the accordion almost completely. Prof. Herrmann's compositions cover a wide range of music. Four of his five symphonies have been published by Boosey and Hawkes, and there are numerous compositions for mixed choir, solo voice with piano, chamber music, concertos for stringed instruments and for harpsichord, also for accordion, etc.

The Lord Mayor of the City of Trossingen announced that the city had established a "Hugo Herrmann Prize" of DMk 500, which will be awarded annually to a pioneer among accordionists.

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